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ABSTRACT

Intended for use by elementary school teachers as a supplement to the book, "Elementary, My Dear Shakespeare," or for use by itself to produce one Shakespeare play, this play packet contains ready-to-reproduce materials for the production of "The Taming of the Shrew." Materials include: staging suggestions for scenery, props, lighting, and costumes; a short summary of the play; a vocabulary matching sheet, games, and puzzles; a color page; and a script of the play. Since students may have difficulty memorizing hundreds of lines, the packet also adds narrators' parts to the script, keeping the story's continuity intact while reducing the burden of memorization of large parts by principal characters. (SR)

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The Taming of the Shrew

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A Play Packet
to Accompany
Elementary, My Dear Shakespeare

Barbara Engen and Joy Campbell

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The Taming of the Shrew

A Play Packet
to Accompany
Elementary, My Dear Shakespeare

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INTRODUCTION

Welcome to the wonderful world of William Shakespeare! This play packet may be used as a supplement to our book, *Elementary, My Dear Shakespeare*, in producing a Shakespearean Festival, or may be used by itself to produce one Shakespeare play.

In this packet you will find staging suggestions, a short summary of the play, a vocabulary matching sheet, games and puzzles, a color page, and a script of the play.

For several years, we have produced an annual Shakespearean Festival with fourth and sixth graders. We have seen the excitement and joy experienced by our students as they become Shakespeare's immortal characters: Romeo and Juliet, Katherine and Petruchio, Macbeth and his ambitious wife, Julius Caesar, Brutus, and Antony, and many others. We have seen the rapt attention and enthusiastic praise given our actors by their audiences. We have made many mistakes, and have spent many hours "working out the bugs" in our productions. Hopefully, the suggestions given in this packet will enable you to produce a Shakespeare play without the usual frustrations and time-consuming "trial and error" experiences we all go through when trying something new.

We have found that students, even very bright ones, cannot memorize hundreds of lines. Therefore, in order to facilitate the memorization of parts, as well as give more students a part, we have added narrators to each play. These students keep the continuity of the story in tact, while taking the burden of memorizing tremendously large parts from the principal characters.

The printing in our play packets is large, to make duplicating easier for you and reading easier for your students. Our play packets are ready to use, just as they are.

If this is your first taste of Shakespeare, we hope you find it delicious! If you are adding to your repertoire, you already know how much children love working with "The Bard." Whether novice or pro, we know that working with Shakespeare will be a highlight of your teaching career, and a never-to-be-forgotten experience for your students. So, remembering that, "All the world's a stage", and "The play's the thing," get ready to enjoy the magic and excitement of the wonderful world of William Shakespeare.

THE TAMING OF THE SHREW

STAGING SUGGESTIONS

SCENERY

Producing **The Taming of the Shrew** could become one of your most delightful Shakesperian experiences. Once the students learn the story they all want to be Katherine and Petruchio. The play is a lighthearted comedy that is easily staged.

The scenes in **The Taming of the Shrew** are limited to two situations. All street scenes are played in front of the curtain, or, if your stage does not have a curtain, on a raised platform set in front, but to the side, of the stage. Most of the scenes take place at in the home of one of the main characters. A few minor changes to a basic setting or changes in props allow for easy scene changes while a street scene is going on in front of the curtain.

The basic background scenery depicts a Roman villa with Roman arches. Using yellow butcher paper and black paint, the arches are placed on a neutral background. An arch is made for each scenery panel. The panels are attached to wooden scenery frames, or whatever you have available. (Note: As described in our book, Elementary, My Dear Shakespeare, these scenery frames are two and three-sectioned dividers made from 1"x4" lumber. The sections are hinged together for flexibility and convenient storage, and scenery is easily attached to the wood.) Using the dividers allows the students to come and go between them to give the illusion of entering into and exitting from different rooms within the villa.

When a scene is played in front of the curtain, no props are needed, unless you put several portable trees on the steps or floor to indicate that this is outside. (Note: The portable trees are made by filling cardboard paint buckets 2/3 full of plaster and inserting a yardstick in the center of the bucket. When the plaster is dry, attach butcher paper trees to the yardstick.

There are several props that could be used for the inside scenes. Shields, showing colors and designs used on heraldic shields could decorate the walls between the arches. Students can design and color these. When the scene takes place at Petruchio's or Lucentio's house a table that is covered with a full cloth (to hide legs that look very 20th century) and surrounded by the appropriate number of chairs should be used. Potted plants, give an authentic touch, especially large floor pots. The bed at Petruchio's house, could be a low table that is covered with some sheets, (be sure more than one

is used. so that when Petruchio tosses one to the floor, another one still covers the table legs) a bedspread, and a pillow. This would be put to one side of the stage and the table and chairs to the other, with some plants between to create an illusion of two rooms.

The three narrators sit in front of the stage, either on a raised platform, such as a table, or on the stage steps. They shoud be off to one side so as not to detract from the action on the stage. Our narrators join the guests at Katherine and Petruchio's wedding, as we have found that all of our students want to be "on stage" at least once during a production.

Special staging instructions are included throughout the accompanying script for your convenience.

PROPS

The Taming of the Shrew uses a wide variety of props, most of which can be gathered from around your house. We have purchased a few very inexpensive, but realistic looking props. Students can also be creative in making their own props. Not all of the items listed below are necessary, but the use of props adds interest for your audience. The props and characters who use them are listed as they are needed for each scene.

Scene 1: Two hats and capes. (Tranio and Lucentio need these to exchange to indicate a change in character.)

Scene 2: Rope, used by Katherine, to tie up Bianca.
Stool for Petruchio to sit on.

Scene 3: Tape recording for dancing. (We use a selection called Hole in the Wall which is authentic dance music from the middle ages, the students do a variation on that dance. However any music from the Renaissance would be appropriate.)
Veil for Katherine (helps to give the illusion that a wedding is going on.
Sword for Petruchio to brandish. (We used a plastic rapier bought at a costume shop.)

Scene 4: Firewood for servant 2 to be holding.
Table, with cloth, goblets (we use plastic ones that we spray paint silver,) trays, plastic fruit, something that look like meat that Petruchio can toss (We use a plastic dog toy that is shaped like a pork chop.
Two chairs for Petruchio and Katherine.
Bed that is covered with two sheets, a bedspread and a pillow.

Chairs by the bed (Katherine needs a place to sit, when Petruchio will not allow her to sleep.)

Scene 5: Book for Lucentio (something large, covered with plain dark paper, with title **The Art of Love** written on it.

Scene 6: Table, chairs, (one additional chair will be needed) goblets, trays, plastic food that was used in Scene 4.
Hat with feathers for the haberdasher.
Dress for the tailor.

Scene 7: Cloth bag carried by Katherine while traveling.

Scene 8: Table, chairs, (enough for all the people who are in attendance at dinner) goblets, trays, plastic food that was used in Scene 4 and 6.
Hat for Katherine to toss down.
Money bags (pennies inside) that the men can use for their wager.

LIGHTING

Lighting can add, or detract, from any stage production. Since your audience lights are out, the stage action must be effectively relayed to the audience by the use of both the overhead stage lights and spotlights. The tendency is to change the lights too frequently, thus detracting from the performance itself. As you read through the script and adapt your lighting to the action of the stage, keep the lighting changes to a minimum.

We suggest using two multi-colored spotlights as well as the overhead stage lights if you have them available. You will need to experiment with the lights to get the desired effects for your stage. Give each of your light people a script and go through the entire play with these people, experimenting until you get the best effect.

In **The Taming of the Shrew** colored lights and light changes are kept to a minimum. You don't need to change colors to create moods as you often do in a tragedy. Always be sure the speaker can be easily seen by the audience. The narrators will always have a white spotlight on them when they are speaking. All scenes that take place in front of the curtain should have overhead lights pointing to the action, as well spotlights on the actors who are speaking. If a lot of action is happening use a wide spot, rather than trying to follow the actor as he moves. If you have two spots,

one spot could use a color that always indicates when Katherine or Petruchio is on. This gives a slight variation to the indoor scenes. When Katherine is taken to her bedroom, some of the stage lights should be dimmed.

Don't be afraid to be creative with the use of the lighting you have available, remembering to keep light changes to a minimum.

COSTUMES

Costumes should be simple and inexpensive. Students basically provide their own costumes, which are put together from clothing they already have at home or can borrow. We have found some wonderful costumes for two or three dollars at a local thrift store. Items not readily available, such as tunics, are very simple to make. It is important that no one feels burdened in providing their child with a costume.

In Shakespeare's day, costumes for all the plays were Elizabethan in style. Most modern productions of **The Taming of the Shrew** also use the Elizabethan costumes, and are perfectly appropriate for a student performance. If you decide to used this style of costume, have students playing male parts wear a long-sleeved, silky blouse, tights, tunic, shorts, and possibly a cape. Ballet shoes or soft boot-type shoes complete the outfit. Baptista should wear knee-length pants (knicker type) to indicate that he is older that the other characters. Petruchio needs to have some bright, colorful, outrageous clothes that he can slip over his regular costume to wear to the wedding. Girls wear long dresses, or simple long-sleeved blouses and long skirts. Katherine needs a few simple costume changes that are indicitive of the scene she is in. For example, an apron during the beginning scene, a veil, but no apron during the wedding, a cloak to show traveling, a cap to wear to Lucentio's. Servants should wear some kind of apron to indicate their position.

Costumes should not be elaborate or expensive. Let your students use their creativity. They'll look great!

THE TAMING OF THE SHREW

Story Summary

The Taming of the Shrew is one of the funniest of Shakespeare's plays. A modern, popular musical, Kiss Me Kate, was based on this play.

Katherine, better known as Kate, is a shrew -- a spoiled, screaming, evil-tempered woman. Nobody wants anthing to do with her because she is so unpleasant. Katherine's younger sister, Bianca, on the other hand, is a sweet, beautiful girl who is eagerly sought after by several young men who would like to marry her. Both of these girls are daughters of a rich gentleman named Baptista.

Baptista knows that he will never marry Katherine off, so he devises a plan. He tells everyone that before Bianca can marry, Katherine must find a husband. Since several young men are eager to marry Bianca, they try to find someone fool enough to marry Katherine.

Baptista's daughter Bianca is soon being tutored by Lucentio, who is really a nobleman. He has fallen in love with Bianca, and will use any method he can to win her hand.

Meanwhile, Petruchio, a gentleman of Verona, has heard of Katherine and her terrible temper, but he is attracted to her because of her wealth. He decides to woo her and make her his wife. Although Katherine acts her shewish self when she meets him, Petruchio claims his love for her and asks for her father's consent to marry her. The wedding date is set, though Katherine makes it very clear that she does not wish to marry Petruchio or anyone else.

On the wedding day, Katherine is dressed in her bridal finery, but Petruchio does not appear on time for the wedding. Just as the guests are about to leave, they hear some strange singing and see Petruchio, dressed in outrageous clothes, who has, at last, come to his wedding. As soon as they are married, Petruchio insistes that Katherine leave with him instead of staying to the feast following the ceremony.

Arriving at his home, he roars at his servants and refuses to let Katherine eat any food, claiming that it is not cooked well enough for her. He also refuses to let her sleep, saying that the bed is too hard. Every time poor Katherine tries to sleep, Petruchio wakes her up. He also refuses to let her wear any of the clothes sent to her by her father and keeps her dressed in rags. So well does he play the part of a man with a terrible temper that Kate is completely subdued. She becomes a model of wifely obedience.

She is so obedient, that on the way to her father's house for a visit, she readily agrees with Petruchio when he claims that the sun is the moon.

When they finally reach Baptista's home, Petruchio and some other recently married young men discuss which one has the most obedient wife. Of course, the other men remember Katherine as a terrible shrew, so, when Petruchio suggests they wage money on who's wife is the most obedient, the husbands jump at the chance. As it turns out, Katherine is the most obedient wife and Petruchio wins a great sum of money as well as the undying respect of the other men. Kate, the terrible shrew has been tamed.

THE TAMING OF THE SHREW
VOCABULARY

_____	SUITOR	A -- nagging evil-tempered woman
_____	IMPLORE	B -- a silver coin
_____	COURT	C -- short pants
_____	PENANCE	D -- meat from a sheep
_____	FIEND	E -- old-fashioned for I pray thee
_____	SHREW	F -- man who courts or woos a woman
_____	RIVALS	G -- money a wife brings to husband
_____	WOO	H -- a maker of hats
_____	CURST	I -- a cruel brutal fellow
_____	PRITHEE	J -- to punish or discipline
_____	JEST	K -- tease or make fun of
_____	FLOUTS	L -- competitors
_____	VEX	M -- to scold in harsh language
_____	JOLT-HEAD	N -- to beg
_____	HABERDASHER	O -- to court or show love for
_____	DOWRY	P -- to seek favor or love
_____	CROWN	Q -- a stupid fellow
_____	RAILS	R -- to declare falsely
_____	RUFFIAN	S -- to mock or treat with contempt
_____	JERKIN	T -- wicked person, like a devil
_____	BREECHES	U -- to annoy or agitate
_____	MUTTON	V -- complete happiness
_____	ENTREAT	W -- repentance of a crime or sin
_____	FORSWORN	X -- a person who has been cursed
_____	BLISS	Y -- a jacket or short coat
_____	CHASTISE	Z -- to ask for earnestly, entreat

THE TAMING OF THE SHREW
VOCABULARY

___F___	SUITOR	A -- nagging evil-tempered woman
___Z___	IMPLORE	B -- a silver coin
___P___	COURT	C -- short pants
___W___	PENANCE	D -- meat from a sheep
___T___	FIEND	E -- old-fashioned forI pray thee
___A___	SHREW	F -- man who courts or woos a woman
___L___	RIVALS	G -- money a wife brings to husband
___O___	WOO	H -- a maker of hats
___X___	CURST	I -- a cruel brutal fellow
___E___	PRITHEE	J -- to punish or discipline
___K___	JEST	K -- tease or make fun of
___S___	FLOUTS	L -- competitors
___U___	VEX	M -- to scold in harsh language
___Q___	JOLT-HEAD	N -- to beg
___H___	HABERDASHER	O -- to court or show love for
___G___	DOWRY	P -- to seek favor or love
___B___	CROWN	Q -- a stupid fellow
___M___	RAILS	R -- to declare falsely
___I___	RUFFIAN	S -- to mock or treat with contempt
___Y___	JERKIN	T -- wicked person, like a devil
___C___	BREECHES	U -- to annoy or agitate
___D___	MUTTON	V -- complete happiness
___N___	ENTREAT	W -- repentance of a crime or sin
___R___	FORSWORN	X -- a person who has been cursed
___V___	BLISS	Y -- a jacket or short coat
___J___	CHASTISE	Z -- to ask for earnestly, entreat

THE TAMING OF THE SHREW

W

$\overline{7,9}$ $\overline{1,3}$ $\overline{7,9}$ $\overline{5,1}$ $\overline{8,2}$ $\overline{8,2}$ $\overline{7,0}$ $\overline{6,6}$ $\overline{2,8}$ $\overline{1,3}$

$\overline{2,7}$ $\overline{5,1}$ $\overline{6,4}$ $\overline{9,0}$ $\overline{5,0}$ $\overline{1,8}$ $\overline{6,6}$ $\overline{6,4}$ $\overline{1,4}$

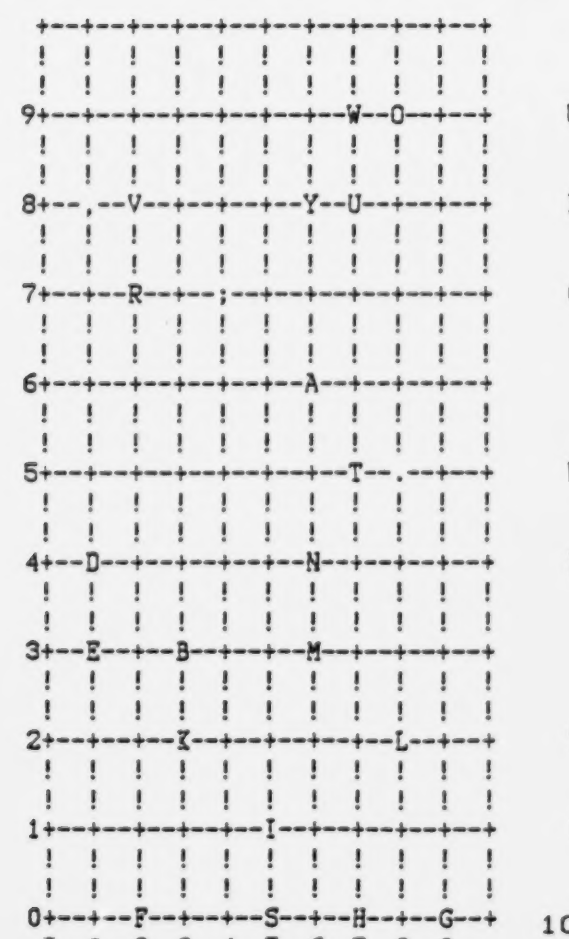
$\overline{7,5}$ $\overline{7,0}$ $\overline{5,1}$ $\overline{6,4}$ $\overline{9,0}$ $\overline{5,0}$ $\overline{1,8}$ $\overline{6,6}$ $\overline{6,4}$ $\overline{1,4}$ $\overline{2,0}$ $\overline{5,1}$ $\overline{6,4}$ $\overline{1,3}$

$\overline{6,6}$ $\overline{2,7}$ $\overline{2,7}$ $\overline{6,6}$ $\overline{6,8}$ $\overline{4,7}$ $\overline{6,6}$ $\overline{6,4}$ $\overline{1,4}$ $\overline{3,2}$ $\overline{5,1}$ $\overline{5,0}$ $\overline{5,0}$

$\overline{6,3}$ $\overline{1,3}$ $\overline{1,8}$ $\overline{3,2}$ $\overline{6,6}$ $\overline{7,5}$ $\overline{1,3}$ $\overline{8,5}$ $\overline{7,9}$ $\overline{1,3}$

$\overline{7,9}$ $\overline{5,1}$ $\overline{8,2}$ $\overline{8,2}$ $\overline{3,3}$ $\overline{1,3}$ $\overline{6,3}$ $\overline{6,6}$ $\overline{2,7}$ $\overline{2,7}$ $\overline{5,1}$ $\overline{1,3}$ $\overline{1,4}$

$\overline{8,9}$ $\overline{6,4}$ $\overline{5,0}$ $\overline{7,8}$ $\overline{6,4}$ $\overline{1,4}$ $\overline{6,6}$ $\overline{6,8}$ $\overline{8,5}$



USE THE GRAPH TO LOCATE THE LETTER REPRESENTED BY EACH COORDINATE PAIR.

WRITE THE LETTER IN THE BLANK PROVIDED.

THE FIRST ONE HAS BEEN DONE FOR YOU.

THE TAMING OF THE SHREW

KEY

W	E		W	I	L	L		H	A	V	E
7,9	1,3		7,9	5,1	8,2	8,2		7,0	6,6	2,8	1,3

R	I	N	G	S	,		A	N	D
2,7	5,1	6,4	9,0	5,0	1,8		6,6	6,4	1,4

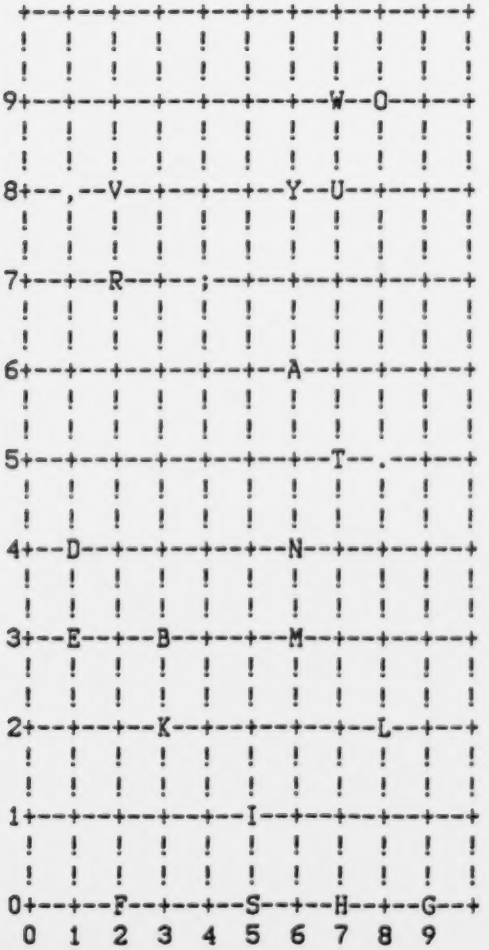
T	H	I	N	G	S	,		A	N	D		F	I	N	E
7,5	7,0	5,1	6,4	9,0	5,0	1,8		6,6	6,4	1,4		2,0	5,1	6,4	1,3

A	R	R	A	Y	;		A	N	D		K	I	S	S
6,6	2,7	2,7	6,6	6,8	4,7		6,6	6,4	1,4		3,2	5,1	5,0	5,0

M	E	,		K	A	T	E	.		W	E
6,3	1,3	1,8		3,2	6,6	7,5	1,3	8,5		7,9	1,3

W	I	L	L		B	E		M	A	R	R	I	E	D
7,9	5,1	8,2	8,2		3,3	1,3		6,3	6,6	2,7	2,7	5,1	1,3	1,4

O	N		S	U	N	D	A	Y	.
8,9	6,4		5,0	7,8	6,4	1,4	6,6	6,8	8,5



USE THE GRAPH TO LOCATE THE LETTER REPRESENTED BY EACH COORDINATE PAIR.

WRITE THE LETTER IN THE BLANK PROVIDED.

THE FIRST ONE HAS BEEN DONE FOR YOU.

THE TAMING OF THE SHREW

M D O T I S K G N K X Q Y R W I D O W Y K
A T D B Q X A M O D K J Y X R N O T T J Z
R Q L V S C T W U K P D R K E C G F O Z W
P C M W D S H O R T E N S I O D U I O H U
U C H C R O E F G M T N F R V Q N B G J Y
P A D U A U R D O W R Y T G S A U A W D D
M U C F V T I C A Z U Z E R R P L N N K G
X F M V B Z N I X P C E E T E E W S Y O X
X W M K V H E W N F H O R L H A M T Z Q V
V Z K S V G R A T T I A D U A D T I X R E
J O M A M N X S I W O O B C F I G E O A Z
N Y A P N H E R U B S H R E W F B D B O L
O J O U H J P T O I V U N N R B I A N C A
A B H K R B N B A P T I S T A D S A R N D
H N K J V F G L X W K O X I P D A P N Y D
J W U Q V H S H I R B G R O L K Z S S T Z
M J E Q L T A M E E S B D X X B F K H K Y
K X B P D T K J V P N I W L Y C Z O G E L
W C D M U I G P A F P C V J M K W V S V R

Can you find these words?

HABERDASHER
KATHERINE
PRITHEE
JERKIN
SUITOR
GREMIO
DOWRY
PADUA
TAME
PETRUCHIO
LUCENTIO
ENTREAT
COMEDY
TRANIO
WITTY
FIEND
WIDOW
WOO
HORTENSIO
BAPTISTA
RUFFIAN
RIVALS
BIANCA
CURST
SHREW
JEST

Answer Key for: THE TAMING OF THE SHREW

K W I D O W
A Y N
T P D R E O
S H O R T E N S I O I
R E M T N F V N
P A D U A R D O W R Y T G A
C I C U E R R L
N C E T E E S Y
E H R L A M T
T T I A U T I
S I W O O B C F I O
E R U S H R E W F
J P I N N R B I A N C A
B A P T I S T A D A
K O I A N
R R O S
T A M E H
J E
R

THE TAMING OF THE SHREW

CAST OF CHARACTERS

NARRATOR 1	(52 lines)*
NARRATOR 2	(54 lines)
NARRATOR 3	(53 lines)
BAPTISTA	(57 lines)
GREMIO, suitor for Bianca	(15 lines)
KATHERINE, daughter of Baptista	(103 lines)
HORTENSIO, suitor for Bianca	(32) lines)
BIANCA, daughter of Baptista	(25 lines)
TRANIO, servant of Lucentio	(19 lines)
LUCENTIO, suitor for Bianca	(30 lines)
PETRUCHIO, suitor for Katherine	(144 lines)
SERVANT 1	(12 lines)
WIDOW	(9 lines)
SERVANT 2	(12 lines)
SERVANT 3	(7 lines)

HABERDASHER, TAILOR AND WEDDING GUESTS - no lines

* Lines are approximate. Approximate length of play is 30 minutes.

THE TAMING OF THE SHREW

NARRATOR 1: In the town of Padua there lives a rich gentleman by the name of Baptista. This gentleman has two daughters, Katherine and Bianca. Katherine, the eldest is a lady of ungovernable spirit and fiery temper. She is a scold and reacts with such unreasonableness that she is known in Padua by the name of Katherine, the Shrew.

NARRATOR 2: As one might imagine, it is unlikely, maybe even impossible, that any gentleman would ever wish to venture into marriage with Katherine. Because of this, Baptista refuses all offers of marriage for his younger daughter, gentle Bianca, until the eldest sister is married and off his hands.

NARRATOR 3: Baptista is very quick to tell this information to any suitor who begs the hand of Bianca.

SCENE 1: A Street in Padua

(Curtain is closed. Scene takes place in front of the curtain. Baptista enters with Katherine and Bianca, followed by Gremio and Hortensio. Lucentio and Tranio also enter from the side, and keep to themselves, away from the others, but obviously eavesdropping on what is being said.)

BAPTISTA: Gentlemen, implore me no farther, for I am firmly resolved not to bestow my youngest daughter until I have a husband for the elder. If either of you love Katherine, I grant you leave to court her at your pleasure.

GREMIO: I think not. She's too rough for me. Perhaps Hortensio would make her his wife. (Both young men begin snickering.)

KATHERINE: I pray you, sir, is it your will to make of me a common woman among these mates.

HORTENSIO: Mates, maid? How mean you that? No mates for you unless you were of a gentle, milder mold?

KATHERINE: In faith, sir, you shall never need fear. Should you seek me in marriage, I should comb your noddle with a three-legged stool, slap your face, and make you look like a fool. (She turns her back to them.)

HORTENSIO: From all such devils, good Lord deliver us.

GREMIO: And me too, good Lord.

BAPTISTA: Gentlemen, I shall make good what I have said. Bianca, get you in. (Bianca looks upset that she is being sent away from the handsome young men.) Let it not displease thee good Bianca, I will love thee none the less, my girl.

BIANCA: Sir, to your pleasure I shall subscribe. My books and instruments shall be my company.

HORTENSIO: Signor Baptista, how can you send Bianca away?

GREMIO: Sir, why are you punishing Bianca? Signor Baptista, why must she pay penance for this fiend? (He points to Katherine in disgust.)

BAPTISTA: Gentlemen, stop your arguments, my mind is resolved. Go in, Bianca. (Bianca exits.) I know she takes much delight in music, instruments, and poetry. I shall find someone to come into my home and instruct her in these areas. Hortensio, Gremio, if you know any such, send them to me. And so farewell. Katherine, you may stay, for I have more to discuss with Bianca. (Baptista exits.)

KATHERINE: Why, I trust I may go, too, may I not? (Katherine exits.)

GREMIO: You may go to the devil's home. Hortensio, if I can find a fit man to teach her, I will wish him to her father.

HORTENSIO: So will I, Signor Gremio. However, there is advice we both should think upon, if we may yet again be happy rivals for Bianca's love.

GREMIO: What's that I pray?

HORTENSIO: Sir, to get a husband for her sister!

GREMIO: A husband? -a devil!

HORTENSIO: I say a husband.

GREMIO: I say a devil! Think Hortensio, though her father be very rich, would any man be such a fool as to be married to her.

NARRATOR 1: The two gentlemen discuss ways of finding a husband for Katherine. Gremio is positive it will be impossible, but Hortensio feels that there must be someone who would marry her, for her fortune, if for no other reason.

HORTENSIO: Sir, as you say, there's small choice in rotten apples. But come, by helping Baptista's eldest daughter find a husband we set his youngest free for a husband. Sweet Bianca! Happy be the man who wins her love. How say you, Signor Gremio?

GREMIO: I am agreed. I shall give him the best horse in Padua to begin his wooing that he would woo her, wed her, and then rid the house of her. Come on.

(Hortensio and Gremio exit center stage, Tranio and Lucentio move to the center of the stage)

NARRATOR 2: Now while all of this was transpiring, Lucentio, son of a wealthy merchant in Pisa, had arrived with his servant, Tranio, to further his studies. Lucentio fell in love with the fair Bianca at the first sight of her. He decides that he will offer himself as tutor to the daughters of Baptista.

TRANIO: I pray sir, tell me, is it possible that love should of a sudden take such hold?

LUCENTIO: O Tranio, till I found it to be true I never thought it possible or likely. While I stood looking on, I do confess, Tranio, I burn, I pine, I perish, Tranio, if I do not achieve this young modest girl. Council me, Tranio, on what to do. For I know thou can and thou wilt.

TRANIO: Master, if you love the maid, use thoughts and wits to achieve her.

LUCENTIO: (As if in a trance) I saw her coral lips move, and with her breath she did perfume the air. (Turning to Tranio) I have it Tranio. Thou shalt be the master, and I will be schoolmaster, and undertake the teaching of the maid.

NARRATOR 3: Lucentio convinces Tranio that they must trade clothing and pretend to be each other. He is sure that Baptista will not accept him as a tutor for Bianca if his true identity is known.

(Tranio and Lucentio trade hats and capes, then exit center stage. Hortentio enters stage left, then Petruchio enters center stage, after Tranio and Lucentio have exited.)

NARRATOR 3: It happens that same day that a gentleman, named Petruchio, came to Padua, purposely to look for a wife.

HORTENSIO: My good friend Petruchio! Tell me now, sweet friend, what happy gail blows you to Padua here from old Verona?

PETRUCHIO: Such a wind as scatters young men through the world to seek their fortunes. I have crowns in my purse, and goods at home, and so am come abroad to see the world. If thou know a woman rich enough to be Petruchio's wife, tell me. I've come to wife it in Padua. If wealthily, then happily in Padua.

NARRATOR 1: Hortensio tells Petruchio about Katherine, leaving out no facts. Petruchio is not discouraged by the reports of Katherine's temper when he hears that she is very rich and very handsome. He resolves to marry this beautiful, but shrewish woman, and tame her into a meek and manageable wife.

PETRUCHIO: I will not sleep, Hortensio, till I see her, and therefore I leave you, unless you will accompany me thither.

HORTENSIO: Petruchio, I must go with thee, for Baptista, Katherine's father, has the jewel of my life, his youngest daughter, beautiful Bianca. And he withholds her from me and other suitors till Katherine the curst have a husband.

NARRATOR 3: Petruchio and Hortensio make their way to Baptista's house. On the way they meet Lucentio, disguised as a tutor, and his servant, Tranio, disguised as a nobleman. They also meet Gremio, to whom Hortensio tells about the foolish Petruchio. They all travel together to Baptista's where Katherine is tormenting her sister.

SCENE 2: Baptista's Home

(The curtain opens. Bianca's hands are bound and she is pleading with Katherine.)

BIANCA: Good sister, you wrong me and yourself to make a bondmaid and a slave of me. Unbind my hands! I will do whatever you will command me, to show I know my duty to by elders.

KATHERINE: Of all thy suitors, I charge thee tell whom thou lovest best.

BIANCA: Believe me, sister, of all the men alive I never yet beheld one I could fancy more than any other.

KATHERINE: Thou liest! Is it not Hortensio?

BIANCA: If you wish him, sister, I swear I'll plead for you myself that you shall have him.

KATHERINE: Then you fancy riches more. You will have Gremio to keep you fair.

BIANCA: Is it for him you do envy me so? Nay, then you jest, and I see you have but jested with all this while. Prithee, sister Kate, untie my hands.

KATHERINE: If that be jest, then all the rest was so.

(Katherine strikes Bianca. Enter Baptista)

BAPTISTA: What is going on? Bianca, stand aside. Poor girl, she weeps. Go ply thy needle, meddle not with her. (To Katherine) For shame, thou has a devilish spirit. Why dost thou wrong her, that never did wrong thee? When did she cross thee with a bitter word?

KATHERINE: Her silence flouts me, and I'll be revenged.

(Katherine tries to strike Bianca again, but Baptista stops her.)

BAPTISTA: What, in my sight? Bianca, get thee in.

(Bianca exits)

KATHERINE: What, will you not suffer me? Now I see she is your treasure, she must have a husband. I must dance barefoot on her wedding day. Talk not to me. I will go sit and weep till I can find an occasion for revenge.

(Katherine exits stage right, as the gentlemen enter stage left.)

BAPTISTA: Was ever a gentleman thus grieved as I? But who comes here.

GREMIO: Good morrow, neighbor Baptista.

BAPTISTA: Good morrow, neighbor Gremio. God save you, gentlemen.

PETRUCHIO: And you, good sir. Pray, have you not a daughter called Katherine, fair and virtuous?

BAPTISTA: I have a daughter, sir, called Katherine.

PETRUCHIO: I am a gentleman of Verona, sir, that hearing of her beauty and her wit, her friendliness and bashful modesty, her wondrous qualities and mild behavior, am bold enough to come forward as a guest.

BAPTISTA: You're welcome, sir, and the others. But for my daughter, Katherine, this I know: She is not for you, the more my grief.

PETRUCHIO: I see you do not mean to part with her, or else you like not my company.

BAPTISTA: Mistake me not, I speak but as I find. Where are you from, and what may I call you?

PETRUCHIO: Petruchio is my name, Antonio's son, a man well known throughout all Italy.

BAPTISTA: I know him well. You are welcome for his sake.

NARRATOR 3: At this time Lucentio is introduced as the new tutor, and Tranio as another suitor for Bianca's hand. Baptista is delighted that a tutor has been found and sends the four young men off to spend the afternoon with the girls.

NARRATOR 1: Petruchio is anxious to begin the process of bargaining for Katherine's hand. But before anything else is done he wants to know what Katherine's dowry will be.

PETRUCHIO: Tell me, if I get your daughter's love, what dowry shall I have?

BAPTISTA: After my death, one half of my lands, and twenty thousand crowns.

NARRATOR 2: Petruchio is impressed with the dowry being offered, but Baptista reminds him that he must win Katherine's love first. Petruchio claims that will be soon, in spite of Baptista's warning that Katherine is not exactly pleasant. The more terrible things Petruchio hears about Katherine, the more eager he is to meet her.

BAPTISTA: Signor Petruchio, will you go with me, or shall I send by daughter Kate to you?

PETRUCHIO: I pray you, send her to me. (Baptista exits) I will woo her with spirit. Say she rails, why then I'll tell her she sings as sweetly as a nightingale. Say that she frowns, I'll say she looks as clear as morning roses. If she do bid me leave, I'll give her thanks as though she bid me stay a week. If she deny to wed, I'll crave the day. But here she comes, and now, Petruchio, speak. (Enter Katherine) Good morrow, Kate, for that's your name, I hear.

KATHERINE: Then you are hard of hearing. They call me Katherine that do talk of me.

PETRUCHIO: You lie, in faith, for you are called plain Kate, and bonny Kate, and sometimes Kate the curst, but Kate, the prettiest Kate. Myself, I am moved to woo thee for my wife.

KATHERINE: Moved? In good time. Let him that moved you hither, remove you hence.

PETRUCHIO: (Sitting down) Come, Kate, sit on my knee.

KATHERINE: Me, you mean?

PETRUCHIO: Good Kate, I know thee to be but young and light.

KATHERINE: Too light for such as you to catch, and yet as heavy as my weight should be.

PETRUCHIO: Come, come, you wasp, you are too angry.

KATHERINE: If I be waspish, best beware my sting.

PETRUCHIO: My remedy is then to pluck it out.

KATHERINE: Ay, if the fool could find it where it lies.

PETRUCHIO: Who knows not where a wasp does wear his sting? But come again, good Kate, I am a gentleman.

KATHERINE: Oh? (Katherine strikes him.)

PETRUCHIO: I swear I'll cuff you if you strike again.

KATHERINE: If you strike me you are no gentleman.

PETRUCHIO: Nay, come Kate, you must not look so sour.

KATHERINE: It is my fashion when I see a crab.

PETRUCHIO: Why, here's no crab, and therefore look not sour.

KATHERINE: There is, there is.

PETRUCHIO: Then show me it.

KATHERINE: Had I a looking glass I would.

PETRUCHIO: What, you mean my face?

KATHERINE: Well aimed, of such a young one.

PETRUCHIO: Now, by Saint George, I am too young for you.

KATHERINE: Yet you are withered.

PETRUCHIO: Then 'tis with cares.

KATHERINE: I care not. (Katherine begins to leave.)

PETRUCHIO: Nay, Kate, you shall not escape. (Petruchio grabs her arm, and they begin to pull away from each other.)

KATHERINE: I'll strike you if I stay. Let me go.

PETRUCHIO: Never. I find you passing gentle. I was told you were rough, and coy, and sullen. Now I find the report a lie. For thou are pleasant, courteous, a bit slow in speech, yet sweet as springtime flowers. Thou dost not frown, look askance, bite thy lip, or be cross in speech. You are gentle, soft, and agreeable. (Kate finally breaks away, and continues off stage, but stops and turns in anger at Petruchio's next words.) Why does the world report that Kate doth limp? O slanderous world, Kate is straight and tall. O let me see thee walk.

KATHERINE: Go, fool!

PETRUCHIO: Why Kate, you have a princely gait.

KATHERINE: Where did you study all this goodly speech?

PETRUCHIO: From my mother's wit.

KATHERINE: A witty mother, a witless son.

PETRUCHIO: Am I not wise?

KATHERINE: Yes, may thy wit keep you warm.

PETRUCHIO: Katherine, in plain terms, your father hath consented that you shall be my wife. Whether you will it or not, I will marry you. Thy beauty doth make me like thee well. Thou must be married to no man but me. For I am born to tame, you, Kate, and bring you from a wild Kate to a refined Kate. Here comes your father. Don't deny it. I must and will have Katherine to my wife.

(Enter Baptista)

BAPTISTA: Now, Signor Petruchio, how are things with my daughter?

PETRUCHIO: How but well, sir, how but well?

BAPTISTA: Why daughter Katherine, why are you in the dumps?

KATHERINE: How can you call me daughter? You have showed a tender fatherly regard to wish me wed to a half-lunatic and a madcap ruffian.

PETRUCHIO: Father, they that talk of Katherine, have talked amiss of her. She is all that is good. We have agreed so well together that upon Sunday is the wedding day.

KATHERINE: I'll see thee hanged on Sunday first.

PETRUCHIO: Provide the feast, father, and bid the guests. I am sure my Katherine shall be fine.

BAPTISTA: I know not what to say, but give me your hands. God send you joy, Petruchio! 'Tis a match.

PETRUCHIO: We will have rings, and things, and fine array; and kiss me Kate. We will be married on Sunday.

(Kate runs off stage in tears. Petruchio runs out through the audience. The curtains close.)

SCENE 3: In the Courtyard of Baptista's Home

(The town is all gathered for the wedding. Everyone is laughing, talking, or dancing except for Katherine, who is sitting off to the side and Baptista who is trying to console her.)

NARRATOR 3: It is Sunday, and as you can see it is the day of the wedding. Everyone is ready for the festivities to begin. Unfortunately, Petruchio has not

arrived. No one has heard from him since he departed for Venice to buy himself some wedding finery. In a moment the dancing will begin.

(The narrators join the crowd, and most participate in a dance.)

BAPTISTA: (Speaking to Tranio) Signor Lucentio, this is the appointed day that Katherine and Petruchio should be married, and yet we hear not of our son-in-law. What says Lucentio to this shame of ours?

KATHERINE: No shame but mine. I am forced to give my hand to a man who has wooed in haste and means to wed in leisure. I told you he was a fool. He chooses the day of marriage, make friends, invite them, and never means to wed where he hath wooed. Now, the world points at poor Katherine and say, 'Lo, there is mad Petruchio's wife, if it would please him to come and marry her.

TRANIO: Patience, good Katherine, and Baptista, too. Upon my life, Petruchio means but well. I know him to be honest.

KATHERINE: Would that I had never seen him! (She turns away, weeping.)

BAPTISTA: Go, girl, I cannot blame thee for weeping. For such an injury would vex a very saint, much more a shrew of thy impatient humor.

(A servant runs up to Baptista and Tranio.)

SERVANT 1: Master, master, news-old news, and such news as you never heard of.

BAPTISTA: Is it new and old too? How may that be?

SERVANT 1: Why, is it not news to hear of Petruchio's coming?

BAPTISTA: Is he come?

SERVANT 1: Why, no, sir?

BAPTISTA: What then?

SERVANT 1: He is coming.

BAPTISTA: When will he be here?

SERVANT 1: When he stands where I am and sees you there.

TRANIO: But say, what is thine old news?

SERVANT 1: Why, Petruchio is coming in a new hat and an old jerkin, a pair of old breeches thrice-turned, a pair of boots, one buckled, one laced, an old rusty sword, and riding on an old hipped horse!

BAPTISTA: I am glad, however he comes!

(Petruchio comes up through the audience, dressed in an ourtrageous fashion, singing loudly, and off key. As he reached the stage, Baptista goes to meet him.)

NARRATOR 1: Baptista is shocked by Petruchio's appearance. He tries to dissuade Petruchio from wearing this attire to the wedding. However, Petruchio has no intention of changing and goes to find Katherine.

PETRUCHIO: Were it not better I should rush in thus. To me she's married, not to my clothes. But where is Kate? Where is my lovely bride?

NARRATOR 2: Petruchio finally finds Katherine where she has been crying in the corner, and brings her forth for their wedding. The guests all assemble for the wedding that is about to take place.

(The guests form into two groups on each side of the stage. Petruchio and Kate walk to the front of the stage between them, as if walking up an aisle.)

PETRUCHIO: (Turning to the guests) Gentlemen and friends, I thank you for your pains. I know you think to dine with me today, and have prepared a banquet of wedding cheer. But so my haste doth call me hence, and therefore here I mean to take my leave.

BAPTISTA: Is it possible you will away tonight?

PETRUCHIO: I must away today, before night comes. I thank you all who have watched me marry this most patient, sweet, and virtuous wife. Dine with my father, drink a health to me. Farewell to you all.

NARRATOR 3: Katherine can't believe what she has just heard and declares she will not go. Petruchio draws his sword, pretending that Baptista and the others are his enemies, attempting to hold her against her will.

NARRATOR 1: With a flourish, he takes his bride and leaves. The astonished wedding guests agree that Katherine has finally met her match.

WIDOW: Had they not gone quickly, I should die with laughing. Of all mad matches never was the like.

LUCENTIO: Mistress, what's your opinion of your sister?

BIANCA: That being mad herself, she's madly mated.

(The curtains close, as the guests are still talking about the crazy wedding they have just observed. The narrators go back to their seats in front of the curtain.

SCENE 4: Petruchio's Home

NARRATOR 2: Petruchio and Katherine finally arrive at Petruchio's home after a long and tiring journey. Katherine is exhausted having been thrown in the mud by her horse, only to have no help in getting up because Petruchio is so busy berating a servant for allowing the horse to fall.

(Two servants are talking about the soon to arrive newlyweds.)

SERVANT 2: Is she a shrew as she's reported.

SERVANT 3: She was, before this frost, but winter tames man, woman, and beast. Wilt thou make a fire, or shall I complain on thee to our mistress?

SERVANT 2: The fire's ready. Is my master and his wife coming.

SERVANT 3: Yes, yes! Make all things ready and all things neat.

(Katherine and Petruchio enter.)

PETRUCHIO: Rascals, go and fetch my supper in. Sit down, Kate, and welcome. Food! Good sweet Kate, be merry. some water, here. (Servant enters with the water and spills it.) You villain, you let it fall.

KATHERINE: Patience, I pray you, 'twas not done willingly.

PETRUCHIO: A flap-eared fool. Come, Kate, sit down. I know you wish to eat. What's this mutton?

SERVANT 2: Ay

PETRUCHIO: Who brought it?

SERVANT 2: I

PETRUCHIO: 'Tis burnt, and so is all the meat. How durst you villains bring it thus to me? There, (throwing the food) take it away, plates, cups, and all. You heedless jolt-heads. I'll deal with you later.

KATHERINE: I pray you, husband, be not so disquiet. The meat was well enough.

PETRUCHIO: I tell thee, Kate, 'twas burnt and dried away, and I forbid you to eat it. It is better that both of us fast than feed ourselves with such overroasted flesh. Be patient, tomorrow the problem will be mended, and for this night we'll fast. Come, I will bring thee to thy bridal chamber.

SERVANT 3: He kills her in kindness. He rails and swears, and rates that she, poor soul, knows not which way to stand, to look, to speak, and sits as one in a dream.

NARRATOR 3: And thus Petruchio begins his campaign to tame poor Katherine. For two days she is given no food. When he takes her to her room, he finds fault with the bed, flings away the pillow, then the coverlet, and then the sheets, all the time pretending he is doing it for her sake.

NARRATOR 1: Having no bed, she must sit up all night. This forces her to stay awake all night, for the second night in a row. If she chances to doze, Petruchio keeps her awake with complaints about the work of the servants.

NARRATOR 2: Yes, he is indeed killing her with kindness, but he is determined to curb her bad temper, if it's the last thing he does. (The curtains close.)

SCENE 5: In Front of Baptista's Home

(Lucentio and Bianca are sitting on the steps, holding hands.)

NARRATOR 2: Back at Baptista's house, Hortensio and Tranio have just come across Lucentio and Bianca, who are obviously in love. Hortensio claims that Bianca has fallen in love with her tutor, and that both of them are out of luck in their suit for her love.

TRANIO: I tell you, sir, Bianca cares for me.

HORTENSIO: Stand by, and mark the manner of his teaching.

BIANCA: What, master, read you?

LUCENTIO: I read what I profess, The Art of Love.

BIANCA: And may you prove sir, the master of your art.

TRANIO: My eyes are a witness to her affection for her tutor. I will, with you, forswear Bianca and her love forever.

HORTENSIO: Here is my hand. I firmly vow, never to woo her more.

TRANIO: I shall take a like oath. I will not marry her, though she would entreat me to do so. Fie on her!

HORTENSIO: For me, to keep my oath, I shall marry a wealthy widow which has long loved me. Farewell, Signor Lucentio. Kindness in women, not their beauteous look, shall win my love, and so I take my leave.

NARRATOR 3: Hortensio goes off to visit his friend Petruchio, while Tranio is delighted to tell his master that he has eliminated one of Bianca's suitors.

TRANIO: Mistress Bianca, Hortensio has forsworn your affection, and intends to marry a widow instead.

BIANCA: Tranio, have you both forsworn me?

NARRATOR 1: Tranio explains what has happened with Hortensio and that he too has given up the chase. But it is the news that Hortensio is planning to marry a widow that really pleases Bianca and Lucentio.

BIANCA: God give him joy.

TRANIO: Ay, and he'll tame her.

BIANCA: He says so, Tranio.

TRANIO: Faith, he is gone unto the taming-school.

BIANCA: The taming-school, what, is there such a place?

TRANIO: Ay, mistress, and Petruchio is the master, that teacheth tricks to tame a shrew and charm her chattering tongue.

(They all exit, with Bianca looking especially amazed at what she has just heard.)

SCENE 6: Petruchio's Home

NARRATOR 2: When Hortensio arrives at Petruchio's home he finds a most distressed Katherine.

(The curtains open into Petruchio's home. Katherine is pacing agitatedly, while Servant 2 stands in the background.)

KATHERINE: The more my wrong, the more his spite appears. What, did he marry me to famish me? Beggars that come unto my father's door meet with more charity. But I, who never knew how to entreat, nor never needed to entreat, am starved for meat and giddy for lack of sleep. He does all this under name of perfect love. Who am I to say if I should sleep or eat? (Turning to the servant) I prithee, go and get me a meal. I care not what, so it be wholesome food.

SERVANT 2: What say you to ox feet?

KATHERINE: 'Tis passing good. I prithee, let me have it.

SERVANT 2: I fear it will make you ill. How say you to a fat tripe finely broiled?

KATHERINE: I like it well. Good maid (man), fetch it for me.

SERVANT 2: I cannot, I fear it also will make you ill. What say you to a piece of beef and mustard?

KATHERINE: A dish that I do love to feed upon.

SERVANT 2: Ay, but the mustard is a little too hot.

KATHERINE: Why then, the beef, and let the mustard rest.

SERVANT 2: Nay then I will not. You shall have the mustard, or else you'll have no beef of me.

KATHERINE: Then both, or one, or anything thou wilt.

SERVANT 2: Why then, the mustard without the beef.

KATHERINE: Go, get thee gone, thou false slave. You are finding pleasure in my misery. Go, get thee gone, I say.

NARRATOR 2: Indeed the servants were tormenting her, but under stict instructions from Petruchio.

PETRUCHIO: (Entering with Hortensio) How fares my Kate? Sweet, you seem so lifeless?

HORTENSIO: Mistress, are you not happy?

KATHERINE: Faith, I am as miserable as can be.

PETRUCHIO: Pluck up thy spirits. See how diligent I am. I have dressed thy meat, and bring it to thee. Surely, sweet Kate, this kindness merits thanks. What, not a word? After all my pains, and you love it not? (To Servant 3.) Here, take away this dish.

KATHERINE: I pray you, let it stay.

PETRUCHIO: The poorest service is repaid with thanks, and so shall mine before you touch the meat.

KATHERINE: I thank you, sir.

NARRATOR 3: Having finally thanked Petruchio, Kate sits down to eat with Hortensio. Her husband informs her of his intention to outfit her with finery for a return trip to her father's house. He calls in a tailor and a haberdasher with their wares.

NARRATOR 1: As each craftsman shows what he has made for Katherine, she is very pleased with what she sees. However, Petruchio is not so easily pleased. He dislikes the cap as soon as Kate shows her approval. He sends the haberdasher away and turns to the tailor. The dress, which is exactly as Petruchio ordered it, offends Petruchio. He rails at the tailor who replies that the dress is of the latest fashion and made as ordered.

NARRATOR 2: Katherine loves the gown, but Petruchio ignores her desires and sends the tailor away. In an aside to Hortensio, he requests that he see that the tailor and haberdasher are well paid for both their wares and the inconvenience they've suffered.

PETRUCHIO: Well, come, my Kate. We will unto your father's as we are. We shall be proud, though our garments poor, for 'tis the mind that makes the body rich!

(Curtains close)

SCENE 7: On the Road to Padua

(Petruchio, Katherine, and Hortensio enter from the side and walk across the stage.)

NARRATOR 3: Petruchio has finally agreed to take Katherine to visit her father. Although Petruchio is sure his taming of Kate is successful, he decides to test her, and see if she is truly a tamed wife. It is noon, with the sun high overhead, when Petruchio puts forth his test.

PETRUCHIO: Once more toward our father's. How bright and goodly shines the moon.

KATHERINE: The moon? The sun! It is not moonlight now.

PETRUCHIO: I say it is the moon that shines so bright.

KATHERINE: I know it is the sun that shines so bright.

PETRUCHIO: Now, by my mother's son, and that's myself, it shall be moon, or star, or whatever I say, or I'll not journey to your father's house.

KATHERINE: Forward, I pray, since we have come so far. It is the moon, or the sun, or whatever you please. If you please to call it a candle, henceforce it shall be so for me.

PETRUCHIO: I say it is the moon.

KATHERINE: I know it is the mon.

PETRUCHIO: They you lie, it is the blessed sun.

KATHERINE: Then it is the blessed sun, but sun it is not when you say it is not. What you will name it, it is, and so it shall be for Katherine.

NARATOR 1: Their trip continues with Petruchio making absurd statements and Katherine agreeing with him. Hortensio departs to woo his widow. He plans to tame her as Petruchio did Katharine. Before they arrive, some interesting things are taking place in Padua.

(Hortensio exits through the center curtains, and Petruchio and Katharine exit through the audience. Baptista, Tranio, Lucentio, and Bianca come on stage and Lucentio turns to Baptista.)

LUCENTIO: Pardon, sweet father.

BIANCA: Pardon, dear father.

BAPTISTA: Hast thou offended me? Where is Lucentio?

LUCENTIO: Here's Lucentio. That have by marriage made thy daughter mine?

BAPTISTA: Are you not Cambio, the tutor?

BIANCA: Cambio is changed into Lucentio.

LUCENTIO: Love wrought these miracles. Bianca's love made me exchange places with my servant Tranio. What Tranio did, myself forced him to.

BAPTISTA: Sir, have you married my daughter without asking my good will?

LUCENTIO: I have arrived unto that haven of bliss.

BAPTISTA: I shall ponder on what has occurred. (Exits)

LUCENTIO: Look not so pale, Bianca. Thy father will soon be smiling with our good news. (They exit)

(Katherine and Petruchio have gone around the back of the audience and are now coming up on the other side.)

KATHERINE: Was that not my father? Let's follow.

PETRUCHIO: First kiss me, Kate, and we will.

KATHERINE: What, in the midst of the street?

PETRUCHIO: What, art thou ashamed of me?

KATHERINE: No, sir, but ashamed to kiss.

PETRUCHIO: Why then, let's home again. Come, let's away.

KATHERINE: Nay, I will give thee a kiss. Now pray thee, stay.

NARRATOR 2: Kate does agree to kiss him, and Petruchio agrees to say. They continue on their journey to her father's house.

SCENE 8: Lucentio's House

NARRATOR 2: As you can see, Lucentio and his Bianca, Hortensio and his widow have gathered with Baptista to welcome Katherine and her husband home. It promises to be a very interesting evening.

LUCENTIO: My fair Bianca, bid thy father welcome. With kindness I welcome thee. And to you brother Petruchio and sister Katherine, and thou, Hortensio, with thy

loving widow. Feast with the best and welcome to my house. Pray you, sit down, for now we sit to chat as well as to eat.

NARRATOR 3: They eat their meal, but Katherine and Hortensio's widow obviously are not fond of each other. Hortensio attempts to keep his widow happy, and Petruchio notices the efforts to soothe her.

PETRUCHIO: Now, now, Hortensio fears his widow.

WIDOW: Then never trust me if I am feared.

PETRUCHIO: You miss my meaning. I mean Hortensio is afraid of you.

WIDOW: He that is giddy thinks the world turns round.

KATHERINE: Mistress, how mean you that? 'He that is giddy thinks the world turns round' - I pray you tell me what you meant by that.

WIDOW: Your husband, being troubled with a shrew, measures my husband's sorrow by his own woe. And now you know my meaning.

KATHERINE: A very mean meaning.

WIDOW: Right, I mean you!

KATHERINE: And I am mean indeed, respecting you.

(Katherine and the widow begin to jab at each other. Bianca soon interrupts and separates them.)

BIANCA: You are welcome all. (She exits with Katherine and the widow behind the dividers.)

NARRATOR 1: After the ladies leave, the men express their doubts to Petruchio as to his success in taming Katherine. After all, did they not just see her temper with the widow. Hortensio and Lucentio make the couple the butt of several jokes until Petruchio at last wagers that he has the most obedient wife of the three.

NARRATOR 2: When Lucentio offers twenty crowns if his wife is the more obedient, Petruchio refuses saying that he would be willing to bet twenty times twenty upon his wife. The men finally agree upon a hundred crowns. In an effort to show their wife's obedience to her master, each man sends for his wife.

LUCENTIO: Go, Tranio, bid your mistress come to me.

(Tranio exits behind the dividers, but returns alone.)

TRANIO: Sir, my mistress sends you word that she is busy and she cannot come.

PETRUCHIO: How? She's busy and she cannot come? Is that an answer?

HORTENSIO: (To the servant) Go and entreat my wife to come to me forthwith.

PETRUCHIO: O ho, entreat her - then she must needs come.

(The servant exits through the dividers, but returns alone.)

HORTENSIO: Now, where is my wife?

SERVANT 1: She says you have some goodly jest in hand. She will not come. She bids you come to her.

PETRUCHIO: Worse and worse! She will not come - O vile, intolerable, not to be endured! Young malden, go to your mistress. Say I command her come to me.

(Servant 2 exits behind the divider.)

HORTENSIO: I know her answer. She will not come.

BAPTISTA: By all that is holy, here comes Katherine!

KATHERINE: (To Petruchio.) What is your will, sir, that you send for me?

PETRUCHIO: Where is your sister and Hortensio's wife?

KATHERINE: They sit conferring by the fire.

PETRUCHIO: Go, fetch them hither. If they deny to come, chastise them. Away, I say, and bring them hither.

LUCENTIO: Here is a wonder, if you talk of wonders.

HORTENSIO: And so it is. I wonder what it will bring.

PETRUCHIO: It will bring peace and love and a quiet life. To be short, a marriage that is sweet and happy.

BAPTISTA: Good Petruchio, the wager thou hast won, and I will add unto their losses twenty thousand crowns, another dowry to another daughter. For she is changed as she had never been.

NARRATOR 3: And so ends the taming of Katherine, the shrew, by Petruchio. The taming of Bianca and the widow, well, that's another story.

(Curtains close.)

PETRUCHIO: Nay, I will win my wager better yet, and show more sign of her obedience. (Katherine, Bianca, and the widow enter.) Katherine, that cap of yours becomes you not. Off with that bauble, throw it underfoot.

(Katherine immediately throws down her cap.)

WIDOW: Let me never be brought to such a silly request.

BIANCA: Fie, what foolish duty you call this?

LUCENTIO: I would that your duty were as foolish, too. The wisdom of your duty, fair Bianca, hath cost me a hundred crowns since suppertime.

BIANCA: The more fool you for wagering on my duty.

PETRUCHIO: Katherine, I charge thee tell these women what duty they do owe their lords and husbands.

BIANCA: Come, come you mock us. We will have no telling.

PETRUCHIO: Come on, I say, and first begin with her. (Pointing to the widow)

WIDOW: She shall not.

PETRUCHIO: I say she shall; and first begin with her.

KATHERINE: Stop, unknit thy unkind brow. Dart not scornful glances from your eyes to wound thy lord, thy king, thy husband. It blots thy beauty. Thy husband is thy lord, thy life, thy keeper, thy head, thy sovereign, one that cares for thee. He commits his body to painful labor both by sea and land whilst thou liest warm at home, secure and safe. He craves no other tribute but love, fair looks, and true obedience. Such duty a woman oweth her husband. I am ashamed that women seek for rule, supremacy, and to change their husbands, when they are bound to serve, love, and obey. In token of my duty, if he please, my hand is ready, may it do him ease.

PETRUCHIO: Why, there's an obedient wife. Come on, and kiss me, Kate. (Kate goes over and kisses him on the cheek.) Come, Kate, we'll say goodnight. 'Twas I that won the wager. And being a winner, God give you all a good night. (Exit Katherine and Petruchio)

HORTENSIO: Yes, go Petruchio, thou hast tamed a shrew.

LUCENTIO: By your leave, my wife will be tamed so.

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